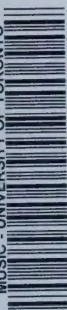


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СИМФОНИЯ

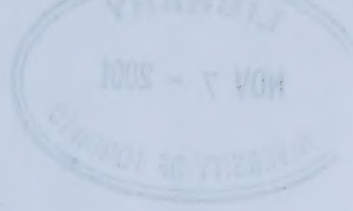
SYMPHONY

для духовых и ударных
в двух частях
for the wind and percussion instruments
in two parts

партитура
score

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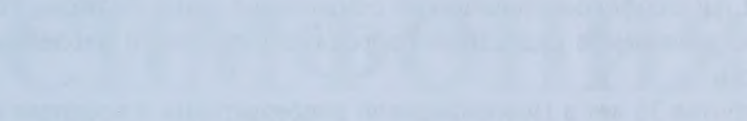




Ms 123-66

**К 70-летию со дня рождения
1928-1998**

On the occasion of the 70th anniversary of the birth of the late Professor [Name], the Department of [Department Name] at the University of Toronto is pleased to present this collection of papers. The collection includes a variety of documents, including letters, reports, and other materials, which provide a comprehensive view of the work and life of the late Professor. The papers are arranged in chronological order, starting from the early years of his career and ending with his final years. The collection is a valuable resource for researchers and students alike, and it is hoped that it will provide a deeper understanding of the contributions of the late Professor to the field of [Field Name].



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От редактора

Аскольд Федорович Муров
1928 (5.02) - 1996 (5.06)

Он ушел в полном расцвете сил, ясного ума, творческой активности, оставив после себя классический образец творческого наследия: 9 симфоний (в том числе: 7 для симфонического оркестра, Симфония для духовых и ударных (8-ая симфония), «Осенняя симфония» для оркестра русских народных инструментов); опера «Великий комбинатор», оратория «Бессонница века», хоровая «Тобольская симфония», кантата, оперетта («Умные вещи»), ряд хоровых и вокальных циклов (в том числе «Из сибирской народной поэзии», «Свадебные песни», «Блокиана»), камерно-инструментальная музыка - трио, квартеты, музыка для драм. театра и кино.

В них философско-историческое осмысление темы Родины, России, место и предназначение художника-пророка, обращение к библейским темам и сюжетам.

Проработав 35 лет в Новосибирской консерватории и воспитав несколько поколений композиторов А. Муров заложил фундамент сибирской композиторской Школы.

В. Пешняк

На правах рукописи

Нотное издание

АСКОЛЬД ФЕДОРОВИЧ МУРОВ

СИМФОНΙΑ

для духовых и ударных в двух частях

Редакция и компьютерный набор

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Аскольд Муров
Askold Murov

СИМФОНИЯ

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для духовых и ударных
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for the wind and percussion instruments
in two parts

партитура
score

Москва * Moscow
1998

СОСТАВ ОРКЕСТРА

Флейта пикколо
 2 флейты
 2 гобоя
 2 кларнета (си-бемоль)
 Басовый кларнет (си-бемоль)
 2 фагота
 Контрафагот

*

4 валторны (фа)
 3 трубы (си-бемоль)
 3 тромбона
 Туба

*

Челеста

*

Ударные (4 исполнителя):

Литавры
 Там-там
 Малый барабан со струнами
 Малый барабан без струн
 Тарелки (подвешенная тарелка)
 4 разновысоких колокольчика-бубенца
 (Валдайские)
 Колокола трубчатые
 Ксилофон (ксилоримба)
 Вибрафон

ORCHESTRA

Piccolo
 2 Flauti
 2 Oboi
 2 Clarinetti (in B)
 Clarinetto basso (in B)
 2 Fagotti
 Contrafagotto

*

4 Corni (F)
 3 Tr-be (in B)
 3 Tr-ni
 Tuba

*

Celesta

*

Batteria (4 esec.):

Timpani
 Tam-tam
 Tamburo con cordi
 Tamburo senza cordi
 Piatti (P-to Sospeso)
 4 Sonagli

 Campane tubulare
 Silofono (Xilorimba)
 Vibrafono

Симфония

для духовых и ударных

I

Basso ostinato

I Andantino $\text{♩} = 48$

Piccolo

2 Flauti I

II

2 Oboi I

II

2 Clarinetti (B) I

II

Cl. basso (B) *Solo* *p* *ten.*

2 Fagotti I

II

Contrafagotto

I Andantino $\text{♩} = 48$

I-II

4 Corni (F)

III-IV

I

3 Trombe (B) II

III

I

3 Tromboni II

III

Tuba

Celesta

I Andantino $\text{♩} = 48$

Timpani

Tamburo

Silofono

Cl. b. *ten.* *f*

2 Fl. *pp*

Cl. b. *p* *pp*

2 Fl. *p*

Cl. b. *p*

2 Fl. *p*

Cl. b. *p*

2 Fl. *p*

Cl. b. *p*

2 Fl. *p*

2 Ob. *(Ob: quasi tromba)* *a2* *ff* *fp* *pp* *ff*

Cl. b. *p*

2 Fag. *p*

2 Fl. *a2* *p* *mf*

2 Ob. *fp* *p* *ff* *fp* *pp* *f*

2 Fag. *p*

2

3

4 Grave

2 Fl. *f*

2 Ob. *f*

Cl. b. *f*

2 Fag. *f*

8^{va}

This system contains the first four staves of the musical score. The Flute and Oboe parts feature melodic lines with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with sustained notes and some movement. A dynamic marking of *f* (forte) is present for all parts. A bracket labeled 8^{va} spans the first two staves.

2 Fl. *f*

2 Ob. *f*

2 Cl. *f*

Cl. b. *f*

2 Fag. *f*

C-fag. *f*

This system contains the next four staves. The Flute and Oboe parts continue their melodic development. The Clarinet and Bassoon parts have more active lines. A new part, C-fag. (Contrabassoon), enters in this system. Dynamic markings of *f* are maintained throughout.

2 Fl. *f*

2 Ob. *f*

2 Cl. *f*

Cl. b. *f*

2 Fag. *f*

C-fag. *f*

This system contains the final four staves of the page. The musical texture remains consistent with the previous systems, featuring sustained harmonic parts from the woodwinds and more active melodic lines for the Flute and Oboe. Dynamic markings of *f* are present.

5

First system of the musical score, measures 1-5. The score includes parts for Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, Clarinet in B-flat, 2 Bassoons, Contrabassoon, 4 Corni, and Tuba. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features various dynamics including *f* (forte), *ff* (fortissimo), and *f a2* (forte, second octave). There are also accents and slurs. A rehearsal mark '5' is placed above the staff at measure 5.

5

Second system of the musical score, measures 6-10. The instrumentation remains the same as the first system. The music continues with various dynamics and articulations. A rehearsal mark '5' is placed above the staff at measure 10.

Picc. 6 *8va*

2 Fl.

2 Ob.

2 Cl.

Cl. b.

2 Fag.

C-fag.

4 Corni

Tuba

Picc. 6 *8va*

2 Fl. *a2* *8va*

2 Ob. *a2*

2 Cl. *a2*

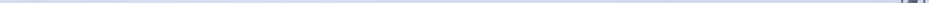
Cl. b.

2 Fag.

C-fag.

4 Corni

Tuba

Cl. I. *f* *mf* *molto dim.*

Fl. I. *8 a tempo* *Solo* *pp* *ppp*

Cl. I. *pp* *ppp*

Fag. I. *pp*

C-fag. *pp*

Fl. I. *Sempre pp*

Fag. I. *Sempre pp*

C-fag. *Sempre pp*

Fl. I.

Fag. I.

C-fag.

Fl. I. *9 ten.*

Fag. I.

C-fag.

I.II. *9* *pp* *ppp*

3 Tr-be III. *pp* *ppp*

I. *pp*

3 Tr-ni II. *pp*

III. *pp*

Tamburo *(Senza cordi)* *Solo* *9* *ppp*

Simile (secco) *Simile (secco)* *Simile (secco)* *Simile (secco)* *Simile (secco)*

2 Fl. *ff*

2 Ob. *ff*

2 Cl. *ff*

Cl. b.

2 Fag. *f*

T-ro

11

Picc.

2 Fl.

2 Ob.

2 Cl.

Cl. b.

2 Fag.

f

Picc.

2 Fl.

2 Ob.

2 Cl.

Cl. b.

2 Fag.

C-fag.

f

12

Picc.

2 Fl.

2 Ob.

2 Cl.

Cl. b.

2 Fag.

C-fag.

12

4 Corni

I

3 Tr-be II

III

I

3 Tr-ni II

III

Tuba

T-ro

Solo

ff

12

Fl. I

Fag. I

C-fag.

T-ro

Solo

pp

pp

pp

Solo

pp

13

14

14

The first system of the musical score for 'The Rose Tree' features six staves. The top three staves are for the Trumpet (Tr-be) and the bottom three for the Trombone (Tr-ni). The Tuba and T-rombone (T-ro) are listed but have no notation in this system. The music is in 2/4 time with a key signature of one flat (B-flat). The first staff (Tr-be I) begins with a forte (*sf*) dynamic and a crescendo leading to a piano (*p*) dynamic. The second staff (Tr-be II) also begins with *sf* and leads to a pianissimo (*pp*) dynamic. The third staff (Tr-be III) begins with *sf* and leads to a *pp* dynamic. The fourth staff (Tr-ni I) begins with *sf* and leads to a *p* dynamic. The fifth staff (Tr-ni II) begins with *sf* and leads to a *pp* dynamic. The sixth staff (Tr-ni III) begins with *sf* and leads to a *pp* dynamic. The Tuba and T-rombone staves are empty. The system concludes with a double bar line.

This image shows a page from a musical score, specifically measures 14 and 15. The score is for a full orchestra and includes parts for woodwinds, brass, and strings.

Measures 14-15: The score is written in 4/4 time. Measures 14 and 15 are marked with a box containing the number 15. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'.

Instrumentation:

- Woodwinds:** 2 Flutes (Fl.), 2 Oboes (Ob.), 2 Clarinets (Cl.), 1 Bass Clarinet (Cl. b.), 2 Bassoons (Fag.).
- Brass:** 1 Trumpet (Tr-be II), 1 Trombone (Tr-ni II), 1 Tuba (Tuba), 1 Trombone (T-ro II).
- Strings:** Violins (I, II), Violas (I, II), Cellos (I, II), Double Basses (I, II).

Measure 14: The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments (Tr-be II, Tr-ni II, Tuba, T-ro II) play a series of quarter notes.

Measure 15: The woodwinds and strings continue their rhythmic pattern. The brass instruments play a series of quarter notes. The measure is marked with a box containing the number 15.

Dynamic Markings: The score includes dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo).

Other Markings: The score includes a *Solo* marking for the Tuba in measure 15.

2 Fl.
 2 Ob.
 2 Cl.
 Cl. b.
 2 Fag.
 Corni

ff
 dim.
 pp
 I Solo
 pp

Ob. I
 Cl. I
 2 Fag.
 Corni

pp
 Solo
 pp
 pp

Ob. I
 Cl. I
 Cl. b.
 2 Fag.

pp
 V

Cl. I
 Cl. b.
 2 Fag.
 C-fag.
 Corni

pp
 pp sempre
 pp sempre
 16
 Legato
 Legato
 p

00014

Fl. I *Solo* *p*

Cl. I *p*

Fag. I

Fag. II *v*

C-fag. *v*

Corni *pp* *pp*

Fl. I *pp*

Cl. I *pp*

Cl. b. *pp*

Fag. I

Fag. II *v*

C-fag. *v*

Cl. I

Cl. II

Cl. b.

Fag.

C-fag.

T-ro *Solo* *pp* *pp* *mp*

Picc. *G. P.*
 I *G. P.*
 Fl. *f*
 II *f* *G. P.*
 I *f* *G. P.*
 Ob. *f*
 II *f* *G. P.*
 Cl. I *G. P.*
 Cl. II *G. P.*
 Cl. b. *G. P.*
 I *f* *G. P.*
 Fag. *f*
 II *f* *G. P.*
 C-fag. *f* *G. P.*
 Corni *f* *G. P.*
 I *f* *G. P.*
 Tr-be II *f* *G. P.*
 III *f* *G. P.*
 I *f* *G. P.*
 Tr-ni II *f* *G. P.*
 III *f* *G. P.*
 Tuba *f* *G. P.*
 Timp. *G. P.*
 T-ro *p* *G. P.*

II Variazioni

17 Risoluto ♩ = 126

Picc.

I

2 Flauti

II

I

2 Oboi

II

I

2 Clarinetti (B)

II

Cl. basso (B)

I

2 Fagotti

II

17 Risoluto ♩ = 126

4 Corni (F)

I

Solo

3 Trombe (B)

II

III

I

3 Tromboni

II

III

Tuba

Celesta

17 Risoluto ♩ = 126

Timpani

F. B. C. *Solo*

Tamburo

p

Tr-ba I *f*

Tr-no I *f*

18 *Solo*
Tr-ba I *p* *f*

Timp. *p*

T-ro *Con Cordi* *p* *f*

Picc. *p* *f* *p*

Timp.

T-ro *p*

19

Picc.

Tr-ba III *Solo* *f*

Tr-no I *marc.* *f*

Timp. *mf*

T-ro

20 *Solo*
Fl. I *p*

Tr-ba I *f* *p*

Tr-ba III *p*

Tr-no I *p*

Timp. *mf* *pp Solo*

T-ro *p*

Fl. I *f*

Cl. I *p* *vi*

T-ro

4 разновысоких колокольчика-бубенца (Валдайские)

Sonagli *mp*

Fl. I

Cl. II

T-ro

4 Son.

21

sf *f* *sf* *f* *sf* *f* *pf*

Fl. I

Cl. I

T-ro

4 Son.

mf

p

Picc.
 Fl. I
 Cl. I
 Cl. II
 T-ro
 Son.

Picc.

2 Fl.

Ob.

I

Cl.

II

Fag.

Cor.

I II

Tr-be

III

Tr-ni
e

Tuba

Timp.

T-ro

Son.

23

p

ff

a2

B^e

pp

f

ff Soli marcassimo

Solo

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

Corni

3 Tr-be

T-ni

P-to sospeso

As, B, Es.

marc.

marc.

marc.

p sempre

24

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

3 Tr-be

Tr-no III

Timp.

ff

ff

ff

ff

ff

ff

Solo

ff

P-to sospeso

Picc.
 2 Fl.
 2 Ob.
 2 Cl.
 2 Fag.
 Corni
 3 Tr-be
 3 Tr-ni
 e
 Tuba
 P-to
 Tamburo
 Solo

Musical score for measures 25-26. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons) play a melodic line with accents and dynamic markings like *ff* and *a2*. The brass section (Cornets, Trumpets, Trombones, Tuba) provides harmonic support with *ff* dynamics. The percussion includes a snare drum (P-to) and a tamburo (Tamburo) with a solo section.

Fl II
 2 Ob.
 2 Fag.
 I-II
 Corni
 III-IV
 3 Tr-be
 3 Tr-ni
 e
 Tuba
 Campana

Musical score for measures 25-26. The woodwinds (Flute II, Oboes, Bassoons) play a melodic line with accents and dynamic markings like *pp* and *Soli*. The brass section (Cornets, Trumpets, Trombones, Tuba) provides harmonic support with *pp* dynamics. The percussion includes a snare drum (P-to) and a tamburo (Tamburo) with a solo section.

Примечание: Несмотря на 4х дольную запись этой вариации (ц. 25, 26), на слух она должна восприниматься как пятидольная.

Fl. II

2 Ob.

2 Fag. *a2*

Camp.

Fl. II *mf*

2 Ob. *mf* *pp*

2 Cl. *pp*

2 Fag. *a2* *mf* *pp*

Camp. *mf* *p*

26 Quasi organo

Picc. *f*

2 Fl. *f*

2 Ob. *f*

2 Cl. *f*

Cl. b. *f*

2 Fag. *f*

C-fag. *f*

Picc.

2 Fl.

2 Ob.

2 Cl.

Cl. b.

2 Fag.

C-fag.

27

27

Picc.

2 Fl.

2 Ob.

2 Cl.

Cl. b.

2 Fag.

C-fag.

4 Corni

3 Tr-be

3 Tr-ni

Tuba

ff

Ottoni: Pavillon en l'air

ff

Ottoni: Pavillon en l'air

ff

Ottoni: Pavillon en l'air

ff

Tuba col Corni

ff

00014

28 L'istesso tempo

^{a)} Quasi canti

ppp

Quasi canti

ppp

Quasi canti

ppp

Quasi canti

ppp

Quasi canti

2 Fl.

Cl. I

Cl. b.

Corni

3 Tr-be

3 Tr-ni

Tuba

|| Piatto Basso

T-tam (Timp. muta t-tam)

Campani

Vibrafono

Не глушить

x)

Не глушить

Не глушить

Не глушить

fff

==

2 Fl.

Cl. I

Cl. b.

|| Piatto Basso

T-tam

Campani

Vibrafono

pp

pp

pp

pp

*) Тема Р. Щедрина ("Звоны")

29 *a tempo*

Soli
pp

2 Fag.
pp

C-fag.
pp

f *p*

Picc.
ff

2 Fl.
ff

2 Ob.
f

Cl. I
Solo

2 Fag.
f *p sub.*

C-fag.
f *p sub.*

30

Picc.
f

2 Fl.
f

2 Ob.
p *pp*

2 Cl.
Solo *ff* *p*

2 Fag.
pp

C-fag.
pp

Soli *f*

Sempre secco

p

2 Cl.
ff *marc.*

2 Fag.
f

C-fag.
f

2 Ob.

2 Cl.

Cl. b.

2 Fag.

C-fag.

ff

marc.

This system contains the first four measures of a woodwind section. The 2nd Oboe part begins with a rest in measure 1, followed by a melodic line starting in measure 2. The 2nd Clarinet and Clarinet in Bb parts have complex, fast-moving lines throughout. The 2nd Bassoon and Contrabassoon parts play a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *marc.* (marcato).

Picc.

Fl. II

2 Ob.

2 Cl.

Cl. b.

2 Fag.

C-fag.

f

This system contains measures 5 through 8. The Piccolo and Flute II parts enter in measure 5 with a melodic line. The 2nd Oboe part continues its melodic line. The 2nd Clarinet and Clarinet in Bb parts continue their complex passages. The 2nd Bassoon and Contrabassoon parts continue their eighth-note accompaniment. A dynamic of *f* (forte) is indicated.

32

Picc.

2 Fl.

2 Ob.

2 Cl.

Cl. b.

2 Fag.

C-fag.

32

Corni

3 Tr-be

3 Tr-ni

Tuba

32

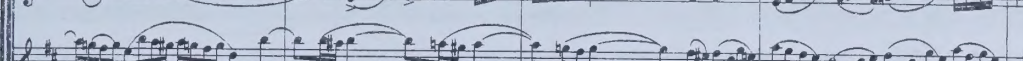
33

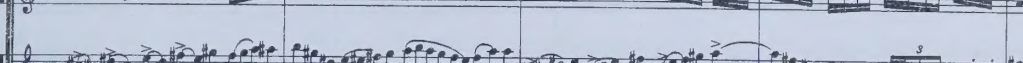
Picc. 

2 Fl. 

2 Ob. 

2 Cl. 

Cl. b. 

2 Fag. 

C-fag. 

33

Corni 

3 Tr-be 

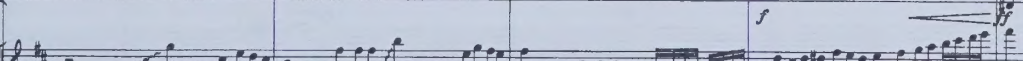
3 Tr-ni 

Tuba 

ff Sempre

33

Timp. 

Silofono 

ff

Corn

3 Tr-be

3 Tr-ni

Tuba

Timp.

Solo
ff *p*

34

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

Timp. muta t-tam

T-tam

P-to S.

Camp.

Vibr.

p *pp*

Fl. I *tenuto* *rit.* *ppp*

Corni *tenuto* *rit.* *3*

T-tam

P-to S. *rit.* *muta Gr. Cassa*

Camp *Solo* *pp* *tenuto* *rit.*

Vibr. *rit.*

36 *Senza sord.* *pp* *Senza sord.* *pp*

3 Tr-be *Soli* *pp* *Soli* *pp*

Tuba *pp* *sim.*

Gr. C. *Col Tuba* *p* *sim.*

3 Tr-be *mf* *f* *p* *pp*

Tuba *mf* *f* *p* *pp*

Gr. C. *mf* *f* *p* *pp*

3 Tr-be *pp* *sim.*

Tuba *pp* *sim.*

Gr. C. *p* *sim.*

37

Corni *f sub.* *rit...*

I II *f sub.* *rit...*

3 Tr-ni *f sub.* *rit...*

III *f sub.* *rit...*

38 a tempo

Corni *pp* *dolce sempre* *pp*

Tuba *pp* *dolce sempre* *pp*

Celesta *Solo* *p* *pp sempre*

Gr. cassa *p* *sim.*

Vibr. *Solo* *pp*

39

Corni

Tuba

Celesta

Gr. cassa

Vibr.

40

Corni *morendo* *ppp*

Tuba *morendo* *ppp*

Celesta *morendo* *ppp*

Gr. cassa *morendo* *ppp*

Vibr. *morendo* *ppp*

00014

Picc.
 2 Fl.
 2 Ob.
 2 Cl.
 Cl. b.
 2 Fag.
 C-fag.
 Corni
 3 Tr-be
 3 Tr-ni
 Tuba
 Celesta
 Timp.
 Vibr.

Musical score for page 34, featuring woodwinds, brass, and percussion. The score is divided into two systems. The first system includes Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, Clarinet in B-flat, 2 Bassoons, and Contrabassoon. The second system includes Corni (Horns), 3 Trumpets, 3 Trombones, and Tuba. The third system includes Celesta, Timpani, and Vibraphone. The score includes various dynamics such as *fff* (fortissimo), *ppp* (pianissimo), and *cresc.* (crescendo). The Vibraphone part includes a *Solo* section and a *P-tti* (Pizzicato) section. The Celesta part includes a *ppp* section. The Timpani part includes a *ppp* section and a *cresc.* section. The score is marked with a) at the beginning of the first system.

a) Все играют раструбом вверх

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40-

1x 362

